

and lie was fairly familiar with what had been done, written, and said there over a long term of years, particularly as even in his school-days he had begun to assist his father as a newspaper correspondent. Thus he was already acquainted with the salient features of Zola's career, the novelist's long and arduous battle for mastery. He had not read all the Rougon-Macquart volumes then published, but he had followed the exponent of Naturalism.

in his various newspaper campaigns, and he had seen most of the plays based on his books. Again, he was the only member of his family who, at that time, had ever met the novelist. Not long after the Franco-German War Zola had been pointed out to him by an artist as "the man who had championed Manet"; and since then Yizetelly had seen and elbowed him on various occasions in places of public resort. But only once had there been any real conversation between them, in the presence of others, at the Theatre des Folies-Bergere, with which Yizetelly had been for a time connected.¹

It may be added that Yizetelly's life in France had inclined him to the outspokenness of the French, and that experience had shown him there was much, rottenness in Parisian society. Thus he had no personal

prejudice against
Zola's writings, which contained, he knew, a
vast amount of
truth. But he also knew, likewise by
experience, that
whenever any horrible scandal arose in Paris,
the English
newspapers would only print a small portion
of the truth,

¹ "The Lover's Progress," "by E. A. Vizetelly, London, Chatto; York, Brentatio, 1901, Boole II, Chap. V. In that novel the *Voliea* Berg&re is called the "Paradia Parisian," Zola "Rota," and Ms book "L'Asaommoir," "LaMatraque."